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soul! Let us hope she let him off for his good intentions; his awkwardness was worthily punished by the superior agility of his friend Scipione Maffei. The difficulty, born of idealism, which Manfredi surmounts with a poor apology (*vago ben sì*) and a *Deus ex machina* (the will of fate), Maffei avoids with a turn of perfect gallantry. With more precise terminology (*informando*), with more fluidity of style, with greater logical coherence, Maffei thus reworks the sonnet, preserving half the rhymes and taking over some of the cadences:

Pria di scender qua giù l'alma d'Irene,
Per gli campi del ciel lieta scorrea,
Più felici rendendo e più serene
Le region della superna Idea.

L'ammonì 'l genio suo che quelle amene
Dive piagge lasciar già si volea,
E ch'informando poi spoglie terrene
Al suo corso mortal gir se'n dovea.

Con tale annunzio il Dio sì la trafisse
Che d'ira e duol divenne foco e gelo,
Qual chi strana e crudel sentenza udisse.

Ris'egli e le mostrò l'uman suo velo:
Rasserenata allor, "Ben si può," disse,
"Per sì bella prigion lasciare il cielo."¹

A. A. LIVINGSTON.

Columbia University.

CENTRIFUGAL FORCE APPLIED TO FORTUNE'S WHEEL

To the Editors of *Mod. Lang. Notes*.

SIRS:—The conventional wheel of Fortune as described in mediaeval French literature is represented as bringing the exalted low and elevating the humble. A typical statement of its function is contained in vv. 4595–99 of the *Roman de la Rose* (edition of Francisque-Michel):

Ele a une roe qui torne,
Et quant ele veut, ele met
Le plus bas amont ou sommet,
Et celi qui est sor la roe
Reverse à un tor en la boe.

¹ Scipione Maffei, *Poesie*, Verona, Andreoni, 1752, I, p. 111.

Variations from this form of statement are chiefly verbal, the conception of the wheel and its function being almost universally the same. An exception must be made, however, in the case of *Les Échecs Amoureux*, an allegorical poem of the end of the fourteenth century, in which the lover's pursuit of his lady is described under the figure of a game of chess.¹ On folio 87, recto, the anonymous poet gives us the conventional view:

Fortune, que met s'estudie
A tourner sa roe diverse,
Het l'orgueilleux et le reverse
Souvent du plus hault de sa roe
Tout au plus bas emmy la boe.

But farther on he applies the principle of centrifugal force to Fortune's wheel, advising people to shun the periphery which moves so fast, and to remain as close as possible to the hub where the motion is much less. This application of the principle of centrifugal force to the wheel of Fortune is, I believe, unique in French allegorical poetry dating before the year 1400.

Fol. 90, ro. Et pour ce que j'ay de fortune
Fait ichi mencion aucune,
Je t'en dy generalment
Que chils qui veult seurement
Passer les perils de ce monde,
Ou fortune regne et habonde,
Et soy de tout vice eslongier,
Il se doit ou my lieu plongier
Le plus pres qu'il puet de sa roe,
Affin qu'il ne verse en la boe
Pour les extremities muables,
Car chils my lieux est si estables
Qui ne se mue de son fort
Tant puist tourner la roe fort.
Mais les extremities se meuvent,
Onques en un point ne se treuvent,
Ains vont puis dessoubs puis desseure
Sans arrester une seule heure.
Mais com plus loings du moyen sont,
Et plus hastif mouvement ont,
Si com chascuns concevoir puet
En toute roe qui se muet;

¹ The publication of this poem is promised by Dr. Jos. Mettlich of Münster i. W. My citations are from MS. O:66 of the Royal Public Library at Dresden.

Car la part du centre loingtaine
 Se muet plus tost que la prochaine,
 Par neccessite naturelle.
 Fuye dont l'extremite telle,
 Fol. 90, vo. Et pense de vertu ensuivre.

STANLEY L. GALPIN.

Trinity College.

ROBERT GREENE AND THE ITALIAN TRANSLATION OF *Achilles Tatius*

To the Editors of *Mod. Lang. Notes*.

SIRS:—In his recent book on *Greek Romances*¹ Dr. S. L. Wolff has established Greene's indebtedness to *Achilles Tatius*, leaving undecided the question of the translation used by Greene. Now I have acquired a few years ago for about sixty cents a copy of the Italian version of *Achilles Tatius*² and have been very naturally amusing myself by comparing it with the Greek passages quoted on the double-column pages of Dr. Wolff's book. There is very little doubt in my mind that Greene used the above mentioned Italian translation by Francesco Angelo Coccio and it will be sufficient for the purpose to quote the Italian for the *ἐκφρασις* on page 399 of the *Greek Romances*.

. . . mi uenne ueduta quiui appiccata una tauola, nella quale insiememente & terra, & mare era dipinto.

La pittura era di Europa, il mare de Phenici, la terra di Sidone.

nella terra era un prato, & una brigata di fanciulle,—nel mare era un toro, che notaua sopra i cui homeri sedeua una bella giouane, che co'l toro nauigaua uerso Cădia, Nella estremità del prato, doue la terra arriuaua al mare, l'artefice haueua dipinte alcune donzelle, il cui sembiâte mostraua et letitia, & timore, . . . gli occhi uolti uerso il mare, . . . le mani estēdeuan quasi uerso il toro, entrauan nella estremità del mare tãto auāti, quãto l'ōda auāzaua un poco sopra la parte dināzi del piede. pareua che uolessero correre

¹ *The Greek Romances in Elizabethan Prose Fiction*, by Samuel Lee Wolff, Ph. D. New York, The Columbia University Press, 1912.

² *Di Achille Tatiao Alessandrino dell'amor di Leucippe et di Clitophonte libri otto Tradotti in volgare da Francesco Angelo Coccio*. In Venetia, Appresso Domenico, & Gio Battista Guerra, fratelli, 1563.

al toro, ma per rispetto del mare temessero di proceder piu auāti, . . . Nel mezo del mare era dipinto il toro portato dalle onde . . . sopra gli homeri suoi sedeua la giouane, . . . con la sinistra mano tenendo il corno, . . . una ueste di porpora . . . le mani amendue erano distese, l'una al corno, e l'altra alla coda: . . . intorno al toro saltauano i Delphini, scherzauano gli Amori, . . . Amore picciolo fanciullo tiraua il toro, haueua le ali tese, da lato gli pendeua la pharetra, teneua il fuoco, & era riuolto quasi uerso Gioue, & rideua, quasi schernēdolo, che per sua cagione era diuenuto toro.

Io ueramente lodaua tutte le cose della dipintura, & sopra tutto, come innamorato, piu curiosamente riguardaua Amore, che conduceua il toro, & meco istesso diceua, Come un fanciullo signoreggia il Cielo, il mare, & la terra. Mentre io cosi parlaua, un giouinetto, il quale si trouaua esser quiui presente, disse, etc.

I should say that Burton's translation of Tatius, from which Dr. Wolff quotes only one sentence on p. 482, is derived from the Latin version where the above sentence runs as follows: *qualemque illam rapuit, virginem, uti antea promiserat, manere passus est. Ipse vero plerisque in rebus tractandis. . . .*

The corresponding Italian text is: *si come le hauea promesso, la lasciò intatta, talquale egli l'haueua tolta fanciulla. Esso poi in ogni cosa. . . .*

JOSEPH DE PEROTT.

Worcester, Mass.

BRIEF MENTION

In *Der Arme Heinrich von Hartmann von Aue, Überlieferung und Herstellung*, von E. Gierach (Germanische Bibl. III, 3), Heidelberg, Winter, 1913, we are for the first time offered not only a critically edited text, but the complete ms. tradition on which the reconstruction is based. The left-hand pages give in parallel columns the readings of mss. A and B^a, while the right-hand pages give the text as restored by the editor. The St. Florian and Indersdorf fragments are printed at the bottom of the page, and the variants of B^b are noted in the Appendix. The Introduction gives a brief but adequate sketch of (1) the Manuscripts and (2) the Editions. The Appendix describes minutely the peculiarities of the writing of B^a, and also furnishes a list of the in-